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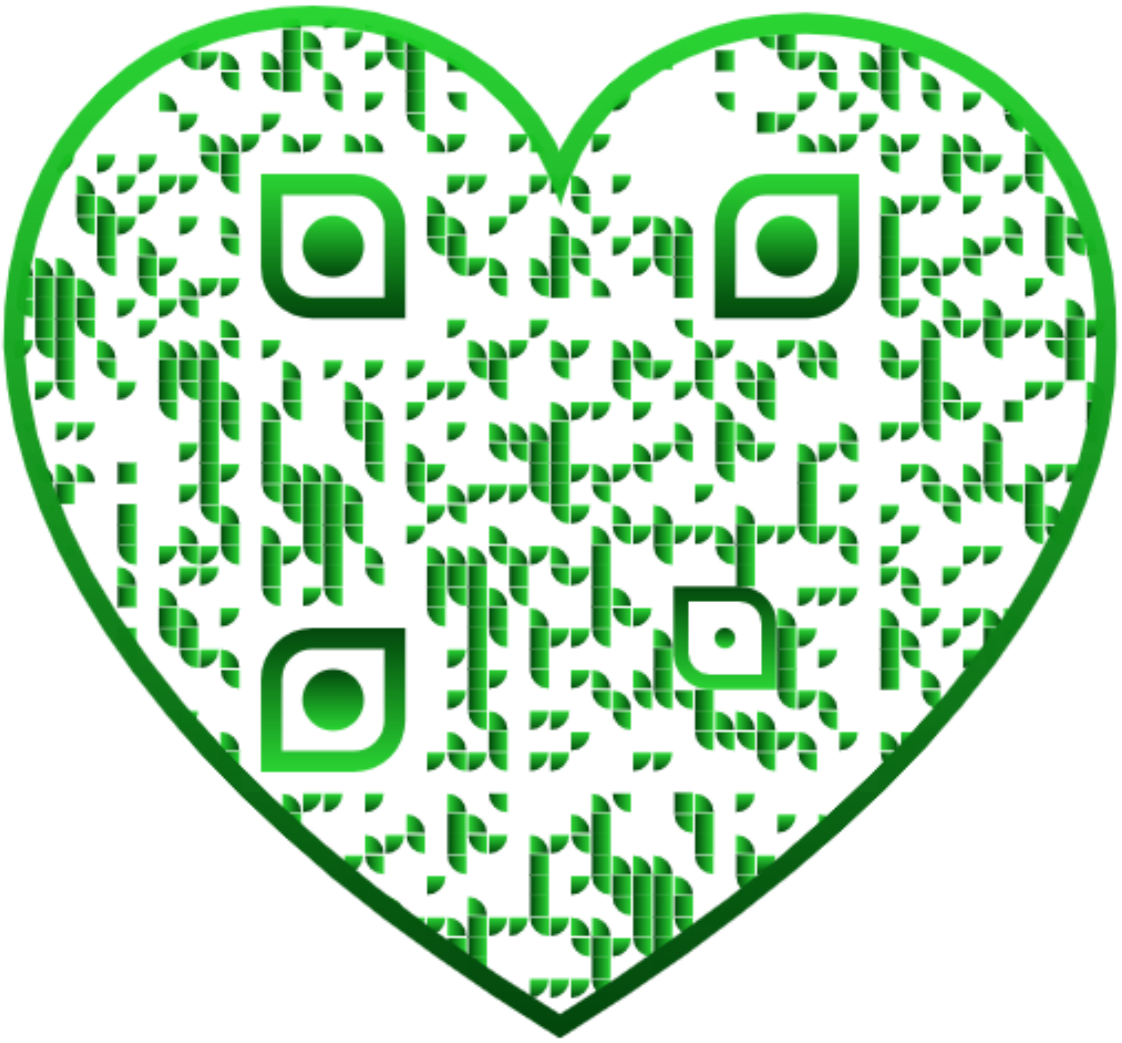

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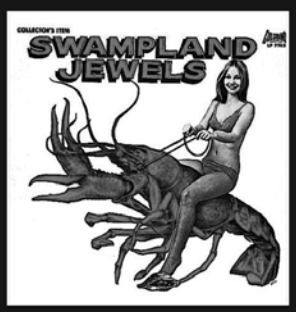

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Contributors
Lance Baresi, Wendy Block, Greg Burk, Deke Dickerson, Maya Eslami, Michael Fremer, Gillian G. Gaar, Cary Ginell, Michael Layne Heath, Ralph Hulett, Seth Kasselman, Harvey Kubernik, David Lancon, Dennis Leonis, Armand Lewis, Amy Lyons, Greg McWhorter, Richard Morris, Mike Nipper, Peter Palmiere, Steve Propes, Suzanne Rush, Robby Russell, Michael Sigman, Neal Skok, Dean Smokoff, David Thomson, Richie Unterberger, Jeb Woodhouse, Tony Scott Zubia
Japanese Translation: Keiko Thang

Design
suzannerush.net

Web Design
designsimple.com

Advertising
818-30V-INYL
818-308-4695

Editorial
818-30V-INYL
818-308-4695

Calendar
818-30V-INYL
818-308-4695

Email
jim@recordcollectornews.com

Website
www.recordcollectornews.com

Address
Record Collector News
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"Jesus died for somebody's sins but not mine."
— Patti Smith

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Bob Dylan; photo © Elliot Landy

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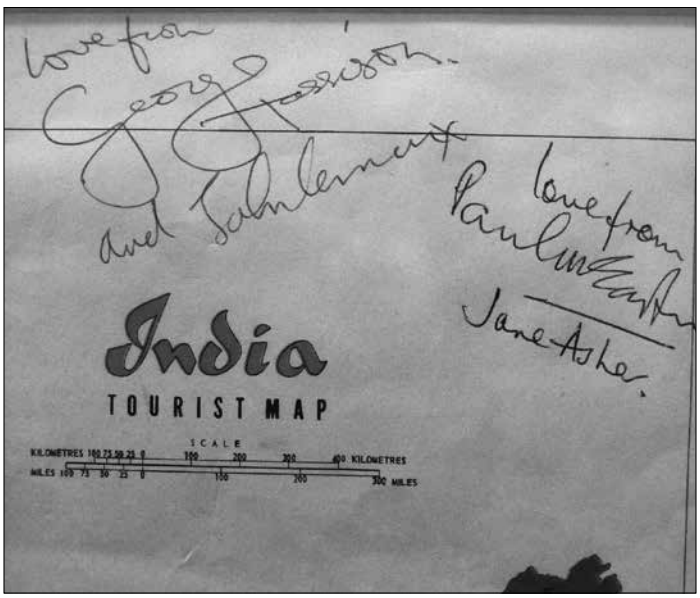
Musical gift ideas for collectors



This map of India, autographed in 1968 by the Beatles (minus Ringo, but plus Jane Asher), hangs on the wall at Atomic Records, in Burbank, CA.

'TIS THE SEASON! WE don't even have to think about which wall calendar to score each year, it's always John **Tefteller's Blues Images Blues Calendar**.

As added incentive, the 2015 version includes an amazing **24-track CD** containing blues-man Tommy Johnson's "Alcohol and Jake Blues." In case you haven't heard, John paid an astonishing $37,100 at auction for the legendary recording – the highest price ever paid for a 78.

If that's not enough, there are never before published photos of Roosevelt Sykes, Willie Lofton and Son Bonds. The calendar is available at your favorite record store or at bluesimages.com. It truly is the perfect present!

Our own Harvey Kubernik's, ***Turn Up The Radio – Rock, Pop, and Roll in Los Angeles 1956–1972***, is my favorite coffee table book of the year. Mostly, because it's not just a coffee table book. It's an interesting piece of history. With a forward by Tom Petty and an Afterword by Roger Steffens, this book is a

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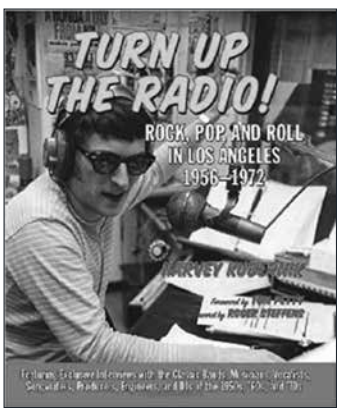

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CONTINUED FROM PAGE 6

reader, not just for looks, and on the list. Get it at Amazon.com or Amoeba Records.

WANT ANOTHER GREAT GIFT idea? How about the Ed Sullivan stage wall signed in 1964 by The Beatles? It can be yours for a mere $500,000. But you've only got until December 31st because, then, it goes off the market. Contact Wayne or **Gary at Rockaway Records** in Los Angeles or visit rockaway.com.

OR, YOU CAN TRY TO CONvince Rick or Steve at **Atomic Records** in Burbank, to part with the map of India autographed by the Beatles (minus Ringo but plus Jane Asher) signed during their meditation instruction with the Maharishi in '68. And best of all, it's the real deal!

Isn't it great that these collectables are even out there? I keep repeating that the record stores are full of great stuff. I'm able to snag treasures wherever I go. Maybe, I'll auction off something that'll garner 37 large in the years to come. Half a mil, I'm not so sure; I like to keep my expectations real!

The Beatles penned these drawings and signatures on a backdrop while between sets of their historic Ed Sullivan appearance on Feb. 9, 1964.

So this year, as you settle in for the Holidays and the New Year, why not go out and treat yourself to something memorable. You deserve it.

LASTLY, YOU CAN ALWAYS give a gift subscription to *Record Collector News* to your favorite record collector who can't find a copy. It's just $35 a year and sure to become a holiday tradition!

Happy holiday hunting everyone.

Jim Kaplan

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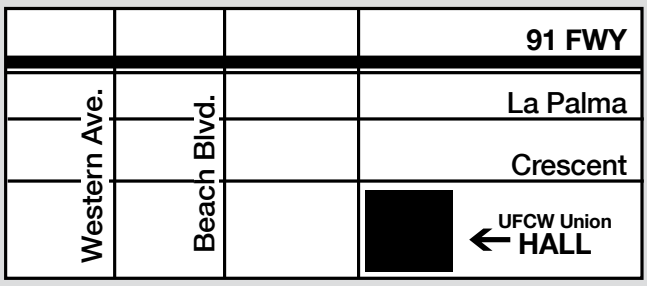

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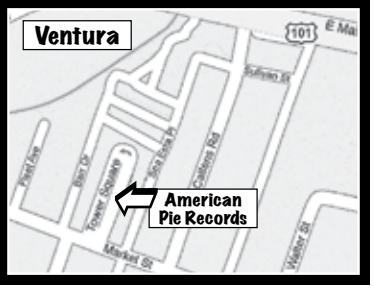

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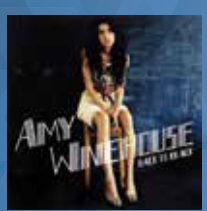

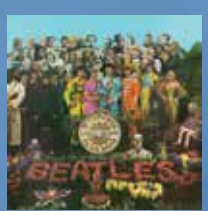

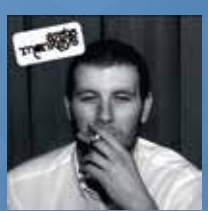

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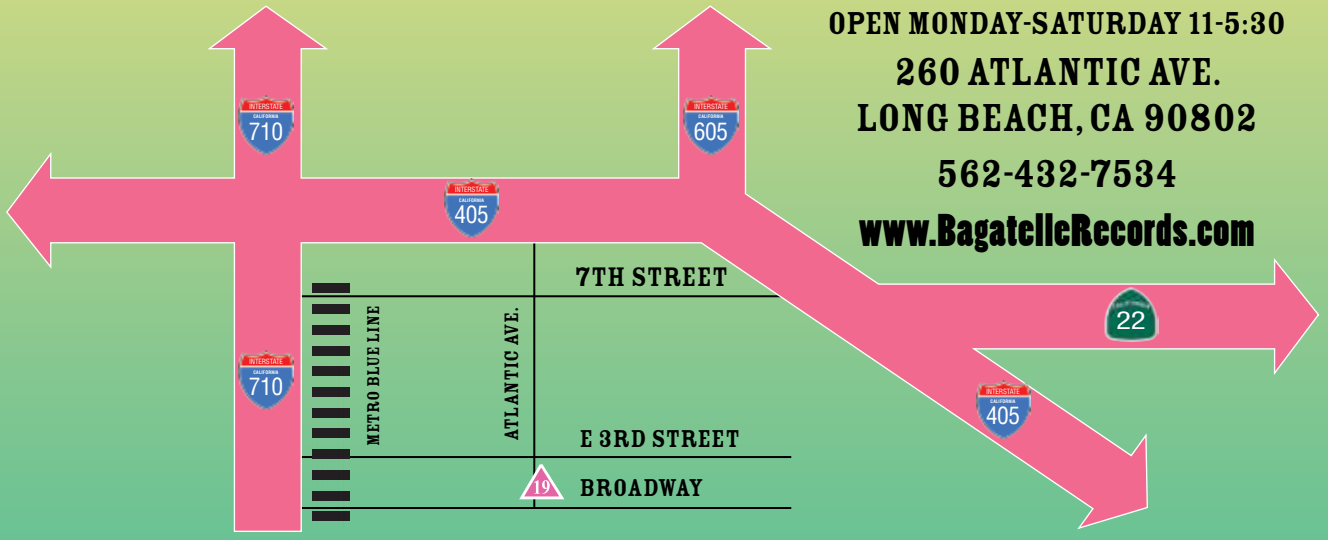

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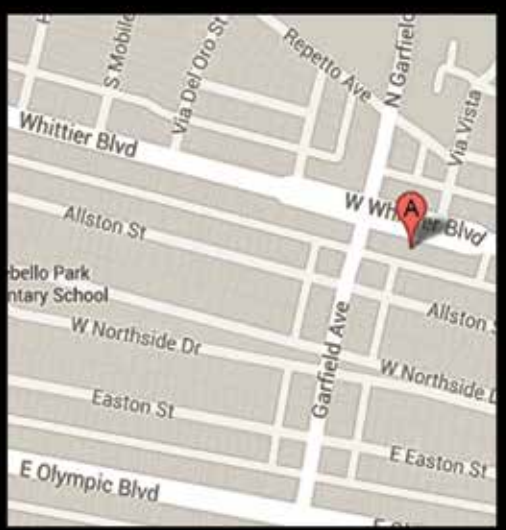

BOB DYLAN

the Basement Tapes Complete

The Basement Tapes Complete: The Bootleg Series Vol. 11 is being released by Columbia Records/ Legacy Recordings. It's a six-disc definitive chronicle of Dylan's 1967 sessions with The Band – made from the original tapes

BY HARVEY KUBERNIK

IN 1965, LEVON HELM AND THE Hawks ((Robbie Robertson, Rick Danko, Richard Manuel, and Garth Hudson) had met up with Bob Dylan, who hired them as his back-up for what was to be many months of savage, sinew-building road trips. Levon did not go along, however, embarrassed that his band was backing another. Mickey Jones was the drummer on Dylan's 1966 European tour.

On July 29, 1966, just a month or so after *Blonde On Blonde* was in record store bins, Bob Dylan was reportedly involved in a motorcycle smash up and then spent nine months in alleged seclusion.

In 1967, Levon swallowed his pride and rejoined the Hawks in Woodstock. The others had earlier accompanied Dylan into the woods of upstate New York in search of an idyll, and there resolved to bow out of Dylan's secondary spotlight.

During 1967, Dylan ensconced himself with Robertson, Danko, Manuel, Hudson and, later, Helm, in the basement of Dylan's home in Woodstock and at a small house the Band had rented in West Saugerties, known as Big Pink.

They subsequently recorded over one hundred songs, most of them originals, with Dylan on lead vocals. Later to be known as the *Complete Basement Tapes*.

In November 2013, Bob Dylan's *The Basement Tapes Complete: The Bootleg Series Vol. 11* was finally released, along with *The Basement Tapes Raw: The Bootleg series Vol. 11*, a two-disc product from the deluxe edition as well as a three-LP set pressed on 180-gram vinyl.

The Dylan and Co. 1967 collaboration yielded traditional covers, wry and comical ditties, off-the cuff takes, and, most important, dozens of newly-written Dylan tunes, including "I Shall Be Released," "The Mighty Quinn," "This Wheel's On Fire" and "You Ain't Going Nowhere."

In late '67, a fourteen-song selection of those Dylan songs subsequently made the rounds as an acetate disc to various music publishers and recording artists. They were registered and copyrighted for Dylan by Dwarf Music, a publishing company he owned with his manager Albert Grossman.

During 1967, Brian Auger heard the acetate pressing of available Dylan songs in a U.K. music publishing office.

"Manfred Mann had gotten 'Quinn the Eskimo' first. Then I was played 'This Wheel's on Fire.' It had a walking bass on it. I then grabbed the tune for us to cover," Auger explained to me around his 2012 club date at The Baked Potato in Studio City, California.

In addition, The Byrds recorded two tracks from *The Basement Tapes* on their *Sweetheart of the Rodeo* LP, "Nothing Was Delivered" and "You Ain't Goin' Nowhere." Their live repertoire, always including Dylan, later included "This Wheel's on Fire."

"Chris (Hillman) got the demos of the two Dylan songs in the mail that we did," Roger McGuinn told me in 2007. "Dylan as a songwriter was so much better than everyone. We had been out of touch for a few years and it was interesting to notice that at this same period he was going in the same musical direction we were in."

"I have no idea why I got in the mail the two Bob Dylan *Basement Tapes* songs in my mail," added Hillman in a 2014 interview. "I sensed something was good there and I took them to McGuinn."

"After the motorcycle accident, Dylan was off the public radar for what seemed like a couple of years," offered music historian and writer, Kirk Silsbee. "We didn't know it but he was holed up in Woodstock, which most of us had never heard of before the festival. That absence gave way to all kinds of speculation on his whereabouts and well being.

"Though he wasn't speaking for himself, Dylan had several interlocutors in the form of his songs, performed by others on the emerging FM rock radio. Peter, Paul & Mary introduced 'Too Much Of Nothing,' the Byrds gave us 'You Ain't Going Nowhere,' 'This Wheel's on Fire' was done by Julie Driscoll, Brian Auger & the Trinity, and Manfred Mann' did 'Mighty Quinn.' The songs were all introduced to us by those artists, and it was a form of mental sport to try to divine some kind of secret code being sent to us from Dylan through them. I imagined him in the same kind of cloistered bunker that Thelonious Monk stared out from on the cover of his classic Underground album of 1967, furtively sending cryptic messages to the front any way that he could."

"When I first was given a cassette tape of *The Basement Tapes* by Garth Hudson in the fall of 1968, I felt like it was the American version of the Soviet Samizdat – a hand-made piece of art secretly passed from hand to hand," recalled Jonathan Taplin, former manager of the Band, and now, director, USC Annenberg Innovation Lab. "I think credit needs to go to Garth for recording these songs in the Big Pink basement with a rather amazing fidelity. In a sense he was following in the 'field recording' tradition of Alan Lomax. For both Dylan and the Band it was a way to let friends know about their new work, with none of the commercial pressures of putting out a record. And in that sense, much like the development of Be Bop during World War II when there were no recordings, a new kind of 'Americana' was birthed

PHOTO: © ELLIOT LANDY

outside of any market pressures."

What strikes me in 2014 about *The Basement Tapes* is that it's a totally independent production. It has something to do with musicians talking the jazz idea of spontaneous live performance. And the hippie aesthetic idea of something organically rooted in the place time experience. And turning that from a social goal into actual behavior.

Dylan and Co. enacted that in a basement cellar garage. Instead of just writing a song about it or how great it would be to be in a functional community. They created a functional community. And it had nothing directly to do with the corporation. Not because Bob Dylan was theoretically anti-corporation. But because the music had so much coming into it and so much going on in it that it just had a whole different function.

When rumors and rare acetates of some of these recordings first began surfacing, it created a curiosity strong enough to fuel an entirely new segment of the music business and record collector world: the bootleg record.

In 1969, an album mysteriously titled *Great White Wonder* started appearing in record and head shops around the country, and Dylan's music from the summer of 1967 began seeping into the fabric of popular culture.

With each passing year, more fans and sought out this rare contraband, desperate to hear this new music from Dylan.

The actual recordings, however, remained commercially unavailable until June 26 1975 when an official double LP collection of *The Basement Tapes* was compiled by Robbie Robertson for Columbia Records and released as Bob Dylan and the Band.

In a 1976 interview I conducted with Robertson for Crawdaddy! magazine. I asked Robbie about *Basement Tapes* album songs that he selected for the retail product.

"All of a sudden it seemed like a good idea," Robertson claimed. "I can't tell you why or anything. It just popped up one day. We thought we'd see what we had. I started going through the stuff and sorting it out, trying to make it stand up for a record that wasn't recorded professionally. I also tried to include some things that people haven't heard before, if possible. Whether it went top ten or not didn't concern me. I just wanted to document a period rather than let them rot away on the shelves somewhere. It was an unusual time which caused all those songs to be written and it was better it be put on disc some way than be lost in an attic."

The Basement Tapes Complete brings together, for the first time ever, every salvageable recording from the tapes, including recently discovered early gems recorded in the "Red Room" of Dylan's home in upstate New York. Garth Hudson worked closely with Canadian music archivist and producer Jan Haust to restore the deteriorating tapes to pristine sound, with much of this music preserved digitally for the first time.

The decision was made to present *The Basement Tapes Complete* as intact as possible.

Also, unlike the official 1975 *The Basement Tapes* product, these performances are presented as close as possible to the way they were originally recorded and sounded back in the summer of 1967. The tracks on the 2014 edition run in mostly chronological order based on Garth Hudson's numbering system.

"*The Basement Tapes*, a Dylan and Band (a.k.a. Hawks, Crackers) collaboration recorded June-November 1967, were wholly concealed from public viewing hearing in '67," lamented Prof. James Cushing in 2013, who teaches English and Creative writing in Central Coast California on the campus of Cal Poly San Luis Obispo.

Poet Cushing is a deejay on KCPR-FM who hosts a weekly program, Lunch with Bob, Tuesdays from noon-one p.m. His most recent book is *The Magicians' Union*, published by Cahuenga Press.

"If the full five-CD, five-hour-each disc set of the complete

CONTINUED ON PAGE 18

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recordings was commercially released, it would be an item to get completely lost in, like an equivalent of the Harry Smith Anthology. Each song is terrific in itself and each song has a terrific relationship with every other song on it. Some are old. Some are brand new. Some are serious. Some are funny. Some are Biblical. Some are sort of silly and some are excuses to crack up. But you get the sense these are real human beings making real human music in a real human situation for real human purposes.

"*The Basement Tapes Complete* are like a whole shadowy subterranean alternative career for Bob Dylan. It's as though somebody discovered that while James Joyce was writing *Ulysses* and *Finnegans Wake*, he also wrote two other novels that were completely finished but put them in a trunk," Cushing concluded.

"It's hard to believe that at the peak of 'psychedelia' Bob Dylan was hunkered down in the backwoods with a cohort of grizzled fur trappers who looked like extras from *How The West Was Won*, ventured Kenneth Kubernik, musician, author and a contributor to *Variety*.

"His own speed-addled phase played out, it was time for Dylan to craft a new musical identity, still lyrically symbolist but grounded in the loamy soil of juke joint blues, hillbilly folk, tin-pan saviness and the steely authority of master musicians/artisans growing a new material that appeared both timely and timeless.

"It's been nearly a half a century since *The Basement Tapes* surfaced and we're still coming to grips with the scope of their influence, like a king's harvest for epicurean ears."

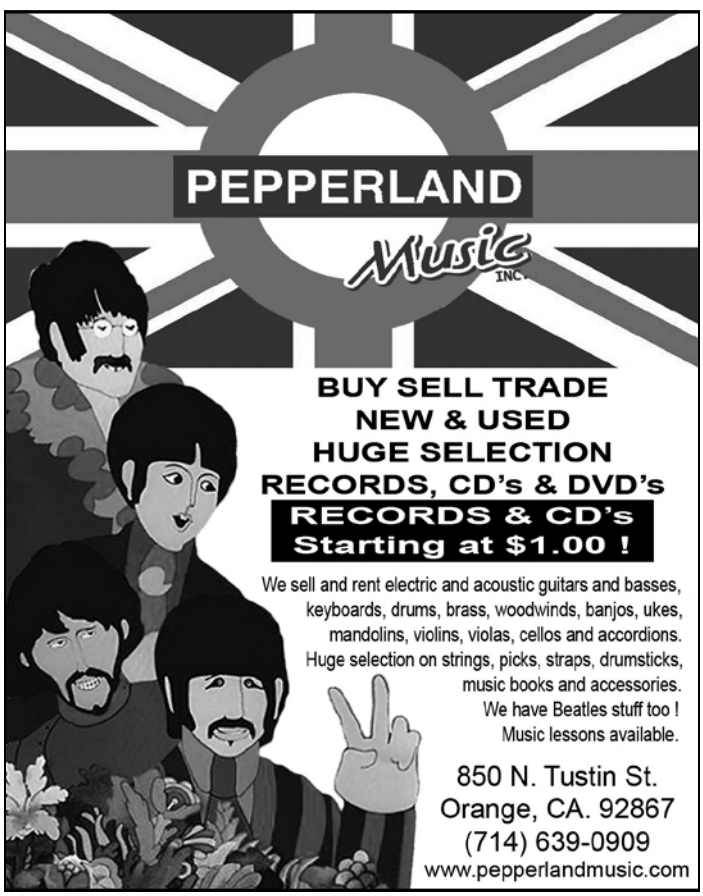
"Like far too many anxious fan(atic)s I would wager, my first exposure to something called *The Basement Tape* — singular — came via a 1969 article in *Rolling Stone*," admits part-time Dylanologist and full-time admirer Gary Pig Gold. "That immediately propelled me out of chemistry class and into downtown Toronto, to the big flagship Sam The Record Man store: But all that could be found in my uneducated hunt there were some semi-legal rare batch of *Little White Wonder* LPs imported from Italy, I believe. No dice.

"Then in 1975 came something pretty official looking from Columbia Records itself called *The Basement Tapes*. Yet even to my young untrained ears these recordings sounded suspiciously updated, as opposed to upgraded, in a thoughtlessly Malibuesque Planet Waves kinda way (damn you, R. Robertson!) ...again, I was wondering what all Greil Marcus' raving about in that old Stone was actually for in the first place.

"It wasn't until the dreaded mid-Eighties, thanks to a then flourishing network of, um, tape traders who were stepping up to do what the music industry couldn't be bothered to, that I finally began to find, hear, collect and duly treasure THE REAL THING. As in those majestically raw-boned, un-tinkered-with, expertly Garth Hudson-engineered, subterranean West Saugerties jewels. Dozens upon dozens of them, in fact! Some funny, some smart; some long, others quick, all basically indescribable... especially when placed within their proper historical — as in *Sgt. Pepper's Lonely Hearts Club Band* perspective. Yes, these here were songs and sounds unlike anything else at all being made anyhow by anyone, anywhere, in 1967. Not to mention 1975, 1987, or of course 2014.

"And so, lovingly curated by proud Torontonians Jan Haust and Peter J. Moore right there in the shadow of Rompin' Ronnie and the Hawks' old Yonge Street stompin' grounds, today *The Basement Tapes* unspool anew so thankfully unspoiled, with all their big pink and bluesy splendor intact. Like some sort of David Lynchian deep woods, behind-the-midway counterpart to Brian Wilson's concurrent *SMiLE* sessions, Dylan and his cracker Band had unknowingly — or then again, maybe not? — tripped open a lyrical and sonic portal into a distant past which was, in fact, a glimpse towards hitherto unimaginable futures. Biblical, you may ask? Well, only in a Jerry Lee Lewis way I reckon. But parables of pure, impudent rock 'n' rolling nevertheless.

"*The Basement Tapes*, in this latest and by far greatest incarnation, should indeed continue to be savored and studied for immeasurable years to come. If you haven't already, now you know where to start."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Bob Dylan's Basement Tapes Complete box set.

A related companion album of Bob Dylan 1967 long-lost songs produced by T Bone Burnett was also released in November, *Lost On The River: The New Basement Tapes*.

20 Dylan lyrics now fully realized with music and studio performances from Elvis Costello, Rhiannon Giddens, Taylor Goldsmith, Jim James and Marcus Mumford issued on Electromagnetic Recordings/Harvest Records (Capitol Music Group) that will be accompanied by a Showtime documentary titled, *Lost Songs: The Basement Tapes Continued*, directed by Sam Jones.

"The discovery of these previously unknown Bob Dylan songs that were thought lost since 1967 is the stuff of Hollywood fiction and a find of truly historical proportions," said Jones. "It is a unique opportunity to film T Bone and these great artists as they collaborate with a young Bob Dylan, and each other, to create new songs and recordings. These days and nights in the studio have been nothing less than magical."

Jones will weave these studio sessions into a broader narrative that will incorporate the stories behind the original *Basement Tapes*, expound on their cultural significance and chart their enduring influence.

Harvey Kubernik has been an active music journalist for over 42 years and is the author of 8 books. During April 2014, Harvey's Kubernik's Turn Up the Radio! Rock, Pop, and Roll in Los Angeles 1956–1972 was published by Santa Monica Press. In September 2014, Palazzo Editions published Leonard Cohen: Everybody Knows, a coffee-table-size volume written by Kubernik. Harvey and Kenneth Kubernik have written the text and for photographer Guy Webster's debut book for Insight Editions published in November 2014. Big Shots: Rock Legends & Hollywood Icons: Through the lens of Guy Webster. Introduction by Brian Wilson.

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Feast of Friends

The Doors' only self-produced film, released for the first time – and a new book about Jim Morrison – offer fans a new look at the Los Angeles rockers

BY HARVEY KUBERNIK

A never-before-released documentary film about the Doors, produced by the band, *Feast of Friends*, has finally been released commercially after 45 years.

Shelved due to lead singer, Jim Morrison's legal issues, the uncompleted film was only ever seen at a few film festivals and was never completed. Eagle Rock Entertainment, the largest producer and distributor of music programming for DVD, Blu-Ray, TV, Audio and Digital Media in the world, and Doors Property, LLC have painstakingly remastered the audio and video and compiled bonus footage as well as an historic British documentary called *The Doors Are Open*.

In April of 1968, filming began for what would become the first and only film produced about the Doors, by the Doors. Funded by the band and helmed by friend and fellow film graduate Paul Ferrara, the footage shot for this film would become the well from which the majority of future documentaries and music videos about the band would utilize.

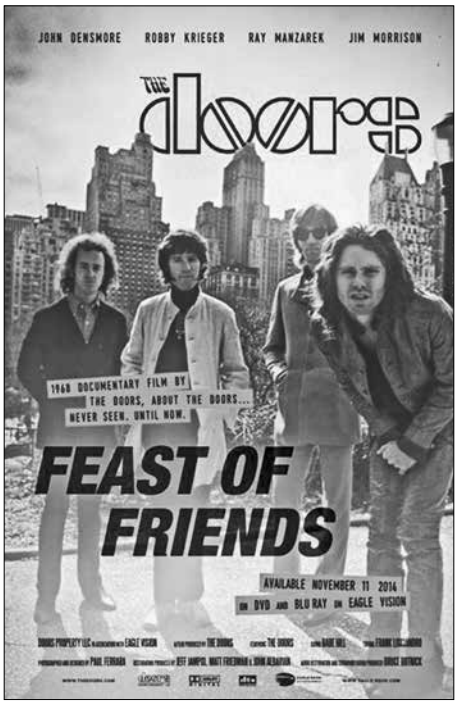
Paul Ferrara thought it was a great lyric to use for the title. Other than a few appearances in film festivals the following year, an official release of Feast of Friends would never be seen. Until now.

If not for a poor quality bootleg copy circulated among collectors and eventually via the Internet, the film's existence would have scarcely been known beyond the circle of devoted Doors fans.

By many accounts, the original source of that bootleg is thought to have been Morrison's own copy, which he hand-carried when he relocated to Paris in 1971 after recording what would be the Doors' final album. Concealed in a paper bag and forgotten at a friend's house, Morrison would never reclaim it, as he passed suddenly in July '71.

Feast of Friends offers a cinematic look at the Doors on the road during their summer '68 tour. Whilst never truly completed, as the production monies were abruptly cut due to the band's political problems stemming from Morrison's arrest in Miami, the film provides a stylistic approach in true '60s cinema verite style.

The film is comprised of concert performances



which are intercut with fly-on-the-wall footage of the group in their natural habitat - playful, sensitive, chaotic and touching. Other than a few bookings in film festivals during 1968, this is the first official release.

Completely restored from the original negative, Lisciandro helped supervise the edit the film with input by Morrison, the film has been color-corrected and mastered in high definition with the soundtrack totally remixed and remastered by long-time Doors co-producer/engineer Bruce Botnick.

Along with the full version of *Feast of Friends*, this revealing release contains three important bonus features. The first is *Feast of Friends: Encore.* A newly produced feature using footage shot for *Feast of Friends*, *Encore* is a complimentary piece that provides a deeper look into the life of the band during this period as they tour, record, travel and even vacation together. The program avoids the typical selection of hits and makes use of the Doors' rare recordings to accompany this unreleased footage.

Encore showcases the band's recording process as The Doors record one of their biggest hits, "Wild Child. "Viewers will follow the band as they break from touring to sightsee, play poker in their hotel room and witness an unedited interaction with Jim and the "Minister at Large" who attempts to determine "just what the hell it is (they're) doing. "Fans will also see a newly unearthed solo backstage performance by a singing Robby Krieger, a poem by Jim Morrison (while, in the background, you can hear Ray Manzarek's piano work on "Love Street"), a never-before-seen altercation with legendary photographer Richard Avedon, a tranquil scene of Jim and his friends at peace in the cool waters of the Kern River.

Next is *The Doors Are Open* – A British TV documentary that originally aired December 17, 1968, focused around the band's performance at London's Roundhouse, which took place just days after the completion of filming for *Feast of Friends*. Interspersed with the band's music are intense scenes from the Vietnam War, political leaders, and riots back in the States. *The Doors Are Open* highlights the political relevance of the Doors' opinionated lyrics and iconic sound while giving context to the tumultuous times in which they were living. Although previously released, the film has suffered from numerous sound and picture quality issues. Now the image quality has been dramatically improved and the sound has been transformed by Bruce Botnick to be as true to the original live sound as possible.

Also included is *The End* – a feature that was filmed in Toronto, Canada in August 1967. This performance of "The End" was for *The O'Keefe Centre Presents: The Rock Scene – Like It Is.*

It was originally broadcast October 16, 1967 in Canada, and August 1, 1970 in the U. S. as part of a musical program called *The Now Explosion*. The selection has an introduction by Noel Harrison and later interviews by John Densmore, Robby Krieger, Ray Manzarek and Doors' former manager, Danny Sugerman. This might be one of the best examples of the Doors ever captured on film.

Earlier this century, I conducted an interview with Ray Manzarek who acknowledged the influence the UCLA School of Film and director Josef Von Sternberg (*The Blue Angel, Marocco, Shanghi Express*) had on him. Von Sternberg's teachings informed the Manzarek and Morrison wedding of cinema and music.

"He's the guy who really kind of gave a real

sense of darkness to the Doors, not that we wouldn't have been there anyway. But having Josef Von Sternberg seeing the deep psychology of his movies, and the pace at which he paced his films, really influenced Doors' songs and Doors' music. The film school is always there. Our song structure was based on the cinema. Loud. Soft. Gentle. Violent. A Doors' song is again, aural, and aural cinema. We always tried to make pictures in your mind. Your mind ear. You hear pictures with the music itself. The concerts were an extension of the audio document. It was not yin and yang. One was an extension of the other. "

"There's one really significant fact about the official release of *Feast of Friends*: It's the only movie made about the Doors, and there have been dozens in one form or another, by the band itself – everything else has been produced, edited and distributed by other parties," suggests Doors' scholar, Rob Hill.

"In this sense, *Feast of Friends* is exactly how the band saw themselves in 1968. From the spring to the end of summer the band was followed by a film crew as they toured America: getting on and off airplanes, sightseeing on the streets, interacting with fans and acolytes, and, of course, performing on stage.

"Although the film is mainly an abstract cinema verite series of starts and stops with no real narrative structure – the opening scene is Morrison and journalist Albert Goldman sitting in the back of a limo that deposits Morrison at the back entrance of a concert hall where he is mobbed be female fans that paw and kiss at him as he bashfully saunters on in his cobra skin pants; then sharply cuts to the band boarding a monorail in Vancouver; another scene has Morrison talking to a pastor backstage which then bleeds into the band swimming in the Kern River in California; then to the band onstage playing "The End" at The Hollywood Bowl – the intimacy is clear both on and off the stage.

And that's because the film was shot by Morrison's college buddies, Frank Lisciandro and Paul Ferrara, while his closest confidante and favorite drinking buddy, Babe Hill, helming the sound (which, at times, is almost in audible or overdubbed).

And, most importantly," Hill continues, "Morrison was heavily involved with the editing of the movie along with Lisciandro and Ferrara, even putting up his own money to finish it after the band lost interest and wanted to pull the plug. " (Morrison rented a small office in West Hollywood near the Doors' offices so the filmmakers would have a place to work.)

If you feel a sense of deja vu while watching film, well, there's a reason for that: Almost all the footage of The Doors used in videos, compilations, documentary's and YouTube vignettes, have been mined from *Feast of Friends*, piece by piece.

"Seeing it in its whole, however," counters Hill, "with the color-correcting and sound remixes, is a rush; it was one of the very first of its genre – the rock documentary – naive, experimental and not commercially conscious. But the real gems for hardcore Doors' fans are the extras, the long lost treasures from the cutting room floor, which are almost certainly some of the last unseen footage of The Doors: The band showing up for a photo shoot at the famed photographer Richard Avedon's New York City studio for *Esquire* magazine and Avedon throwing a hissy fit, rushing the camera and telling them they can't film, his hand finally covering the lens; the band sightseeing on Seattle's Space Needle; Morrison improvising on a piano in the bowels of an Arena they are waiting to thrill (after he's done tickling the keys he looks at the camera with a sly smile and says, 'How's that for a shit eating grin'); the camera following a leather-clad Morrison into a backstage dressing room where he recites poetry while holding a still photo of himself on stage at the Fillmore East.

In short, the extras are a more humanistic, naked and less conscious look at the guys – young men at the height of their success – playing jokes, horsing around and interacting with their fans.

In various interviews Morrison himself called the film a 'poetic documentary' and a 'fictional documentary' that he hoped would leave the audience 'puzzled.' In any case, it's a nice package for

CONTINUED ON PAGE 28

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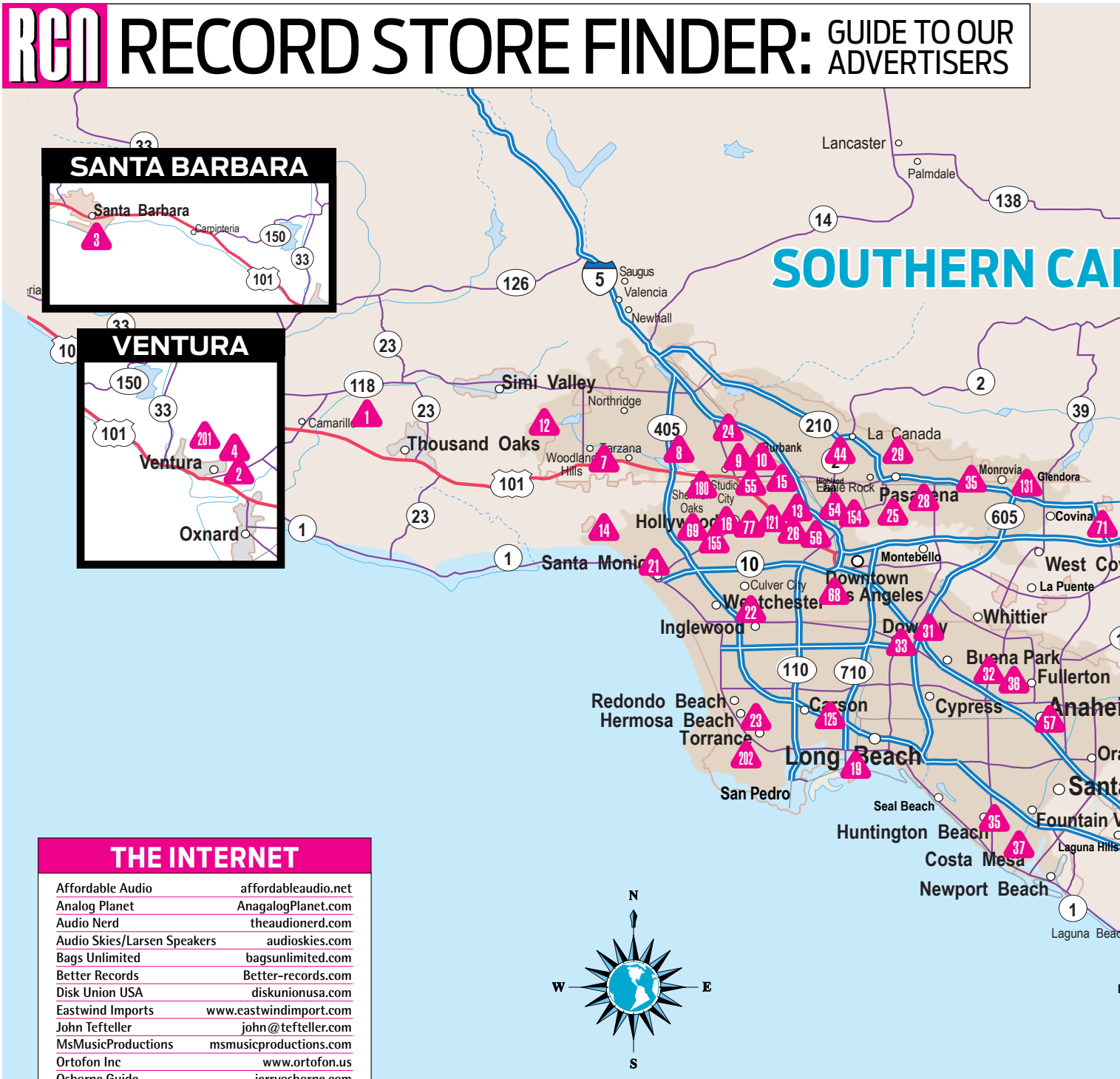

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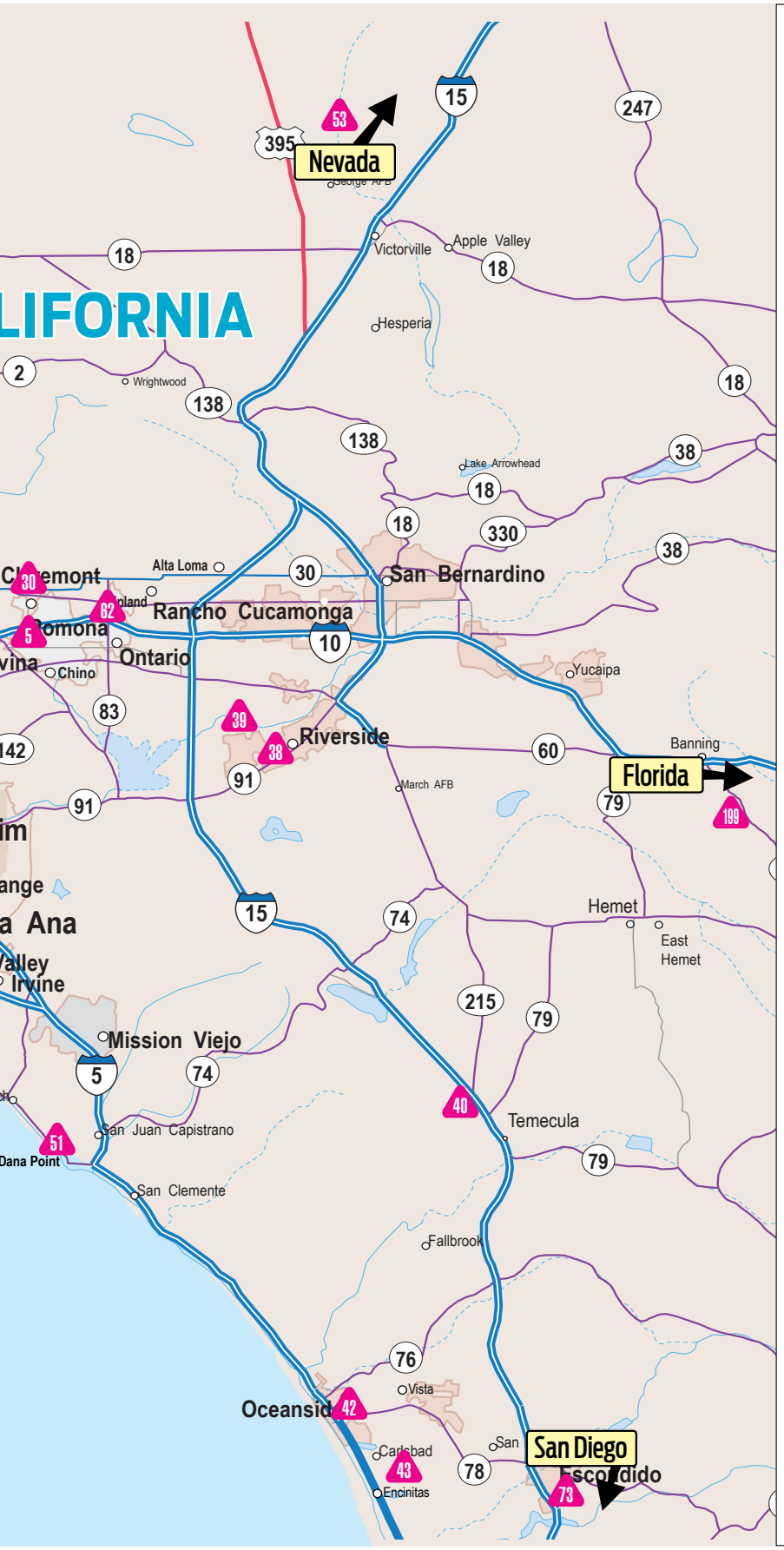

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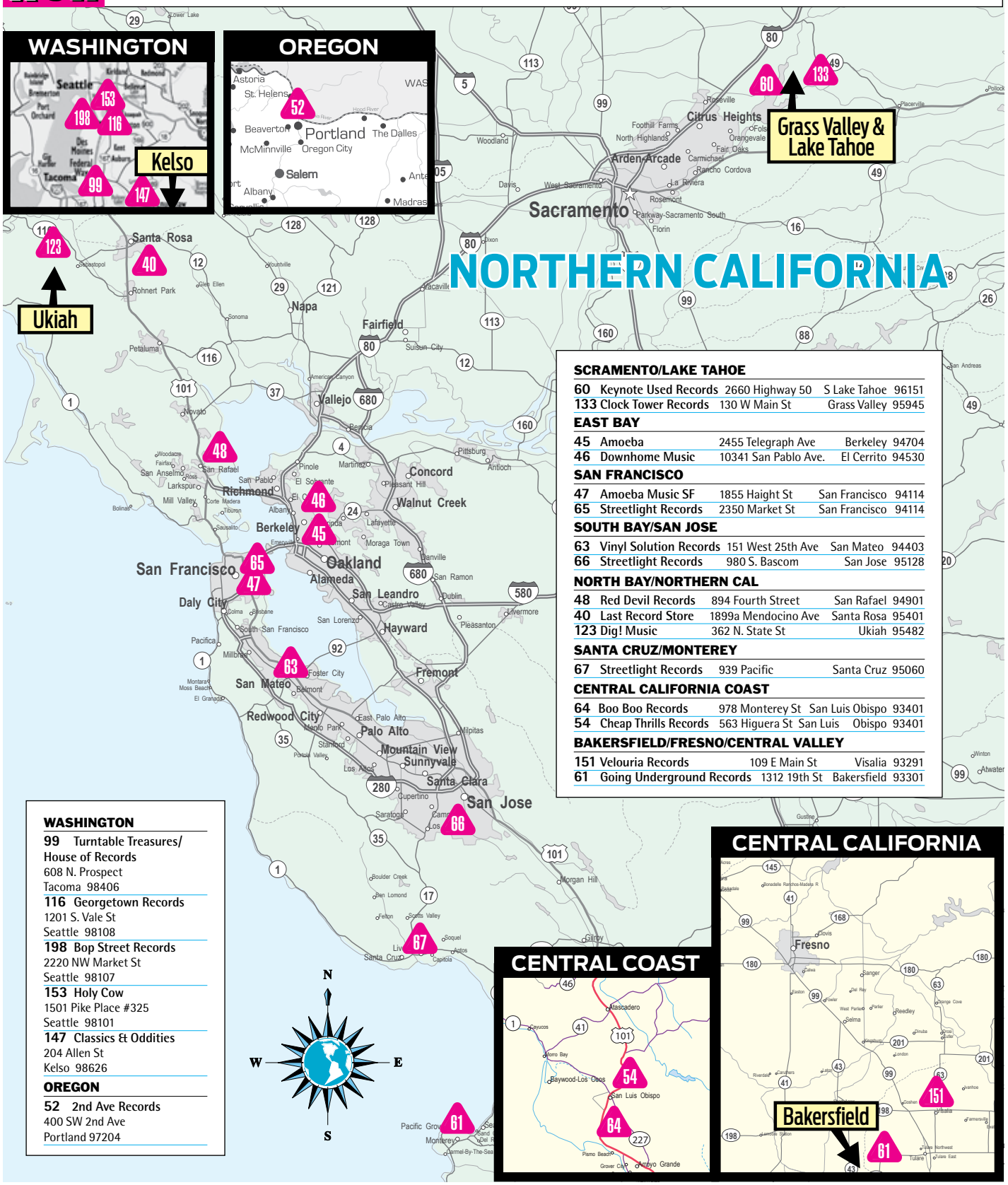

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CONTINUED FROM PAGE 21

any Doors' fan trying to wrap themselves around the ever-expansive and debated mythology of the band. "

FRIENDS GATHERED TOGETHER

FOR ANY FAN OR STUDENT OF THE Doors, highly recommended is the book Jim Morrison: *Friends Gathered Together* by author/photographer Frank J. Lisciandro that was published in early 2014 by Vision Words & Wonder LLC. 55 photos inside 392 pages of personal accounts culled from conversations with 14 interview subjects.

Frank Lisciandro is a documentary filmmaker and photographer. He also attended the UCLA Film School with Jim Morrison and Doors' keyboardist Ray Manzarek, and later collaborated with Morrison on his two films — *Feast of Friends* and *HWY.* A close friend and confidante of Jim, he was the co-producer of the Grammy-nominated album, *An American Prayer,* which featured Morrison's spoken word poetry with musical backing by the three surviving Doors.

In 1982, Frank released his first photo book, *An Hour for Magic*, which featured more than 100 photos and personal anecdotes about his work, travels and friendship with Morrison.

In the late '80s, on behalf of the Morrison Estate, Lisciandro went through the vaults containing Morrison's personal writings and co-edited two volumes of previously unreleased Morrison poetry for Villard Books: *Wilderness* (1989) and *The American Night* (1990).

Lisciandro has made more than 25 documentary films and shown his photographs thoughout North America and Europe.

The seeds of *Jim Morrison: Friends Gathered Together* were planted on an otherwise mundane Saturday in 2011 when Lisciandro, while looking for something else in his studio, stumbled upon a box that contained audio tapes, floppy disks and transcripts of the interviews he had conducted with Morrison's friends more than 20 years before.

"As I re-read the transcripts, I found a lively and wide-ranging discussion about Jim Morrison and, surprisingly, an oral history of the turbulent times and glittering city that gave rise to a music revolution in Los Angeles," writes Lisciandro in the book's introductory chapter. "Most of the people I interviewed were

themselves active participants in the West Coast arts scene: musicians, concert promoters, publicists, filmmakers, band managers, and poets. It became clear that these interviews needed to be published in their entirety in a format and fullness that respected their documentary and historical significance. "

"For the forty plus years since his death people have asked me, 'What was Jim Morrison really like?' And despite all the books, docs and articles that have come out about him, people still ask me the same question," Lisciandro reiterated to me in October, 2014. "I finally realized that these fans know that the information they've been fed doesn't match what they feel about Jim. They've read Jim's poems, listened to his music and seen his smiling face in films and they know that he wasn't the drugged-out fool that the media (and those that feed it) has largely misrepresented him to be. When they ask me 'What was he like?, they're looking for a Jim they can recognize, a Jim they can identify with, a Jim they know intuitively is not the myth the media & its friends have created.

"My new book contains the honest testimony of 14 people who knew Jim, worked with him, saw him day after day; and their words confirm what his fans have always know: Jim Morrison was a creative, intelligent and humane person and a good friend."

To retain control of the content and look of the book, Lisciandro chose to self-publish. "I'm pleased to be able to put these transcribed interviews in your hands, and hope you enjoy the detailed historical tapestry they weave.

"In these pages Jim is candidly revealed by the people who knew him, who were his pals, colleagues, mentors and lovers. You'll find funny stories, secrets revealed and truths more startling than any of the distortions spread during and after Jim's life. By weighing the observations of those who knew him you can reach your own conclusions. "

"Like a lot of myths, there's a lot more to Morrison's story than ever got told, especially the parts that made him a human being," volunteers Rob Hill about Lisciandro's intimate study of Jim Morrison.

"The press is in the business of helping manufacture new gods only to soon blow them apart. Luckily Frank Lisciandro, who first met Jim Morrison when both were students at UCLA's film school, interviewed a dozen of the singer's close friends and co-workers in an effort to present the full picture of just who Jim Morrison was. That this book succeeds so thoroughly is mostly due to Lisciandro's devotion. He lets his subjects go deep, and isn't afraid of including it all. Some might sense a high dose of repetition in the interviews, but for anyone who ever wanted to know who the real Jim Morrison was, start right here. "

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The Velvet Underground

At the time of its release, The Velvet Underground didn't even crack the Top 200 – 45 years later it's being honored with a six-disc super-deluxe edition

BY RICHIE UNTERBERGER

The Velvet Underground, 1968.

PHOTO BY DOUG YULE COURTESY OF SAL MERCURI COLLECTION

OF THE FOUR STUDIO albums the Velvet Underground recorded with Lou Reed as their leader, 1969's plainly titled *The Velvet Underground* might have been the most surprising upon its initial release. Their similarly titled debut *The Velvet Underground & Nico* remains their most famous, jammed with classic songs and their pioneering combination of taboo-smashing lyrics with soundscapes blending the avant-garde and raw rock'n'roll. Their second LP, *White Light/White Heat*, remains their most extreme in its almost nonstop assault of in-the-red noisy rock and songs populated by outrageously on-the-edge characters.

In contrast, the self-titled third album was subdued to the point of, as guitarist Sterling Morrison once famously observed, sounding as if it had been recorded in a closet. With the exception of the jarring "The Murder Mystery," the songs were so quiet they often verged on the folky, throwing in some straightforward joyous rockers and touches of doo-wop and gospel, as well as a near-vaudeville finale. What had happened?

Well, bassist/keyboardist/sometime singer Doug Yule had replaced John Cale, for one thing, helping to steer the Velvets in a more "normal" direction. But that's a path they might have followed anyway, with Lou Reed writing some of his most emotionally direct songs. "Candy Says," "Jesus," "What Goes On," "Beginning to See the Light," "Some Kind of Love," "Pale Blue Eyes," and "I'm Set Free" are all among his greatest and most melodic compositions. Just because they were more low-key than the VU's earlier work (though some would work up a greater heat in concert) doesn't mean that Reed wasn't continuing, as he almost always did in the Velvets, to act almost as a journalist of the highs and lows of human emotion.

At the time of its release, *The Velvet Underground* didn't even crack the Top 200. If you'd told anyone the record would be honored by a six-disc "super-deluxe edition" box set 45 years later, you'd have been dismissed as out of your mind. Yet here it is – six full CDs of material from or from around the time of the album. Considering the original LP had 10 songs lasting a mere 43 minutes, how could that have happened?

The three CDs that take up the first half of this box give you the first part of the explanation. *The Velvet Underground* was issued in no less than three different configurations. The original pressings had a stereo mix (presented on CD2) done by Reed himself – the so-called "closet mix" – that foregrounded the vocals. Subsequent pressings replaced this with the more normal stereo mix (on CD1) done by engineer Val Valentin. Into this "mix" was thrown a "promotional mono mix" featured on CD3, which also adds the mono single versions of "What Goes On" and "Jesus."

Opinions among VU fanatics and collectors vary on the matter, and here's mine: there's not all that much of a notable difference between the "closet" and "Valentin" mixes. That's heresy given how legendary the variations have become in some circles, but the only one that really jumps out at me is "Some Kinda Love," as the takes used for each were entirely different. The Valentin version has a hoarser vocal and more guitars, lasting about twenty seconds longer; both takes are worth hearing. If I had to choose, I'd go with the closet mix of the album, in part because it was Reed's doing, and thus a more accurate representation of what the band (or at least he) wanted. Of course, part of the point of the box is that you don't have to choose anymore; you have both of them plus a mono version in one place on CD.

If an expanded edition of *The Velvet Underground* was solely devoted to the studio sessions at which the album was recorded in late 1968 in Los Angeles, there wouldn't be nearly enough for six CDs. In fact, there are no outtakes from those sessions on this package (and none have circulated, officially or unofficially). Fortunately, however, Universal's taken the liberal view of including some other live and studio material from a similar era to fill out the set, as they did for their super-deluxe editions of *The Velvet*

CONTINUED ON PAGE 32

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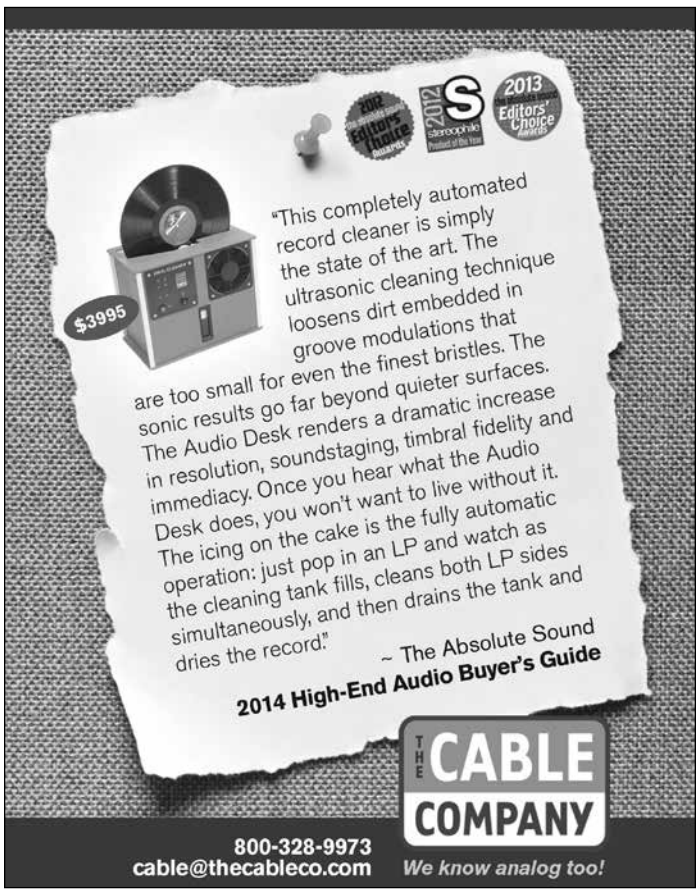
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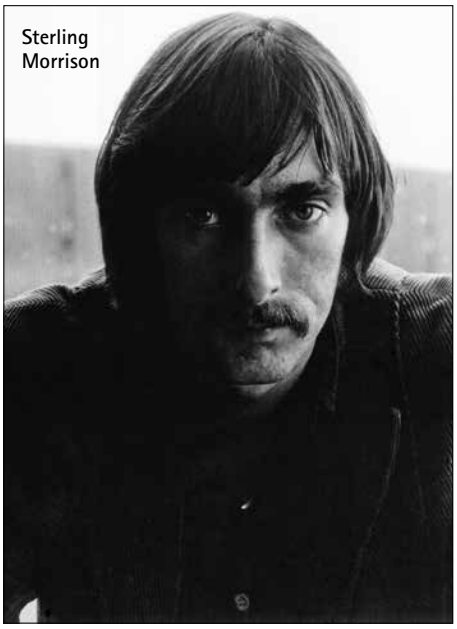
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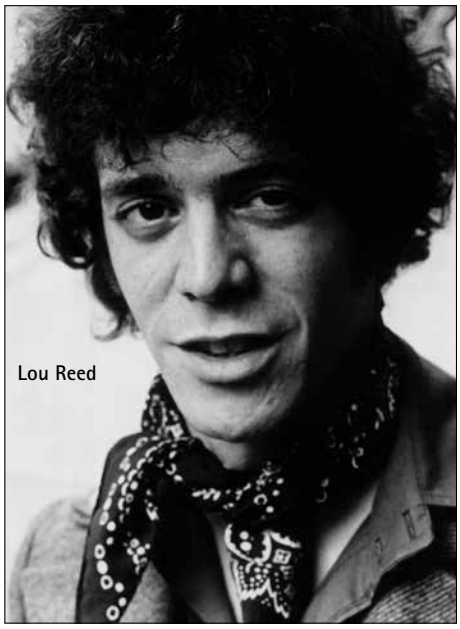
Lou Reed

Moe Tucker

PHOTOS BY DOUG YULE COURTESY OF SAL MERCURI COLLECTION

CONTINUED FROM PAGE 30

Underground and Nico and *White Light/White Heat*.

So disc four is devoted entirely to outtakes—all fourteen of which have been previously released on other archive compilations—recorded for MGM between May and October of 1969. It's been speculated that these were intended to comprise an unreleased "fourth album," though that's never been confirmed, and my guess is that such an LP never approached an even preliminary state of completion. As such, it's rather a grab bag of material, most of it in the straightforward rock vein of *The Velvet Underground*, yet often with a lighter and more mainstream approach. Some of the songs seem more like fooling-around-filler than serious contenders for album space, and just three—"Ocean," "Lisa Says," and the almighty "Rock & Roll"—truly rank as Reed working at the top of his game. And none of these three are the Velvet Underground's best versions of these classics; "Rock & Roll" would be done better for *Loaded*, as would "Lisa Says" and "Ocean" in concert (as heard on the 1969 *Velvet Underground Live* album).

Does that mean disc four is dispensable? Hardly. Even the most tossed-off of these tunes are fun, whether the more-vaudeville-in-the-manner-of-"Afterhours" throwaway "I'm Sticking with You" (also sung by drummer Maureen Tucker); the good-natured uptempo stompers "Foggy Notion," "We're Gonna Have a Real Good Time Together," and "I Can't Stand It," all of which feature ferocious guitar riffs; "One of These Days," with its bluesy guitar; and previews of songs Reed would record on his '70s albums ("She's My Best Friend," "Andy's Chest") that are superior to his solo versions. Even the most marginal of these exercises have their value, whether it's the almost circus-like novelty "Ferryboat Bill" or the minimalist groove "I'm Gonna Move Right In."

Would all this have added up to a fourth album as worthy as any of their official studio LPs? No way; it wouldn't even have been that close. Is it nonetheless better than the best albums by most other groups? You bet, though it's on the whole rather more lightweight than the VU at their best, as if they were saving their aces for their next real LP (though only one song, "Rock & Roll," would make that fourth LP, 1970's Loaded).

This box set stands as the definitive historical record of the Velvet Underground's final year or so of studio recordings at MGM, adding much of the best of the fine surviving live tapes of the era.

For what it's worth, six of the 14 songs are presented here in previously unreleased 2014 mixes different than those that appeared when the material was issued on the mid-'80s archive anthologies *VU* and *Another View*. One of these is not the kind that only audiophiles will notice; this drastically different mix of "Coney Island Steeplechase" improves the one used for Another View immensely, getting rid of the annoying through-a-megaphone vocal effect and making Reed sound like a normal human being again. Oh-so-slight variation hounds will dig the "1,2" Reed count-in for "I Can't Stand It," which isn't on the LP and CD versions I have. "Foggy Notion" has a "here we go, rolling on 1" announcement and a bit of guitar noodling at the beginning I haven't heard before, either, though the original 1969 mix was used. It's too bad "Ride into the Sun" is still missing a vocal track, however.

The final two CDs of this super-deluxe edition are drawn entirely from live performances, and are simultaneously the most rewarding and frustrating discs of the entire set. Recorded at the Matrix in San Francisco on November 26 and November 27, 1969, six of these tracks were previously issued as part of the 1974 double LP 1969 *Velvet Underground Live* – my vote for the best concert album ever, by the Velvets or anyone else. (Another, a 36-minute (!) version of "Sister Ray," came out in 2001 on *The Quine Tapes*.) The reward is that eleven of these eighteen tracks were previously unissued (or even available on bootleg, to my knowledge), and that whether previously unavailable or not, the music on these two CDs is superb, adding entirely different dimensions to the studio versions. The frustration is that the seven previously released songs will already be in the collection of many of the set's purchasers, and much more unreleased material is known to exist that was taped during the band's multi-week stint at the Matrix.

To dwell on the positives, the previously unreleased cuts are very good indeed, and largely up to the high standards of what was used on 1969 *Velvet Underground Live*. Here's your chance to hear the Yule lineup do a couple songs from the banana album, "Venus in Furs" benefiting from some ghostly organ, and "There She Goes Again" getting a full-charge rock 'em-sock 'em treatment. Other songs missing from 1969 *Velvet Underground Live* find a rightful place here, in particular a majestic "I'm Set Free" (in which the gospel feel of the studio version comes out even more, especially in the underrated ethereal background vocals)

and a six-minute "I Can't Stand It Anymore" with some incendiary guitar soloing. Even the songs that appear in different versions on 1969 *Velvet Underground Live* differ in appreciable and interesting ways, "What Goes On"'s jagged rhythms sounding even more tightly wound (though just half as long), and the obscure but lovely ballad "Over You" getting taken at a slower, more languorous pace.

And if you liked the memorable spoken introductions punctuating 1969 *Velvet Underground Live*, you'll love the minute-long one for "I Can't Stand It Anymore." "This is a song about the sorrows of the contemporary world, which I know we all know so well," is how Reed introduces the number, in his typically deadpan

delivery. "At least I read about it all the time!" And somehow, after a digression about listening to the news on the radio, his rap concludes as follows: "After that, communism was the only answer for me, I thought. And if you can't be a communist and make money, then you have to be a rock and roll singer. At least in Hoboken."

Also dig how "Sweet Jane," instead of ending at the last note, keeps on going so you can hear a lengthy bout of applause from the audience — proof that the Velvets were appreciated in their own time. Indeed, there's a bit more crowd/extraneous noise on a few of the tracks first heard on 1969 *Velvet Underground Live*, including a hesitantly strummed guitar chord in the middle of "Lisa Says" that was edited out of the previously released version.

As good as it is to hear these unissued items, however, there could have been more. It's known that four hours of VU performances were taped at the Matrix in November 1969, including 42 tracks (some of them multiple versions of the same song), among them one tune ("The Black Angel's Death Song") that still hasn't come out anywhere in a Matrix version. The other unissued tracks from this batch are different versions of numbers for which Matrix performances have come out in one way or another, but given the Velvets' genius for cooking up different arrangements onstage, they likely include some pretty interesting spins on familiar classics. For at this time they were reaching a concert peak that few bands matched, both in terms of the intensity of the performances and their ingenuity at devising new ways to play their material onstage, sometimes playing the song quite differently not only to the studio versions, but also to the way they'd done the tune live at other gigs the very same month.

A better approach might have been doing a deluxe version of the 1969 *Velvet Underground Live* album that included more unreleased live material from this time. Another alternative might have been expanding the size of this super-deluxe edition from six to eight CDs, including the whole of 1969 Velvet Underground Live and more unreleased late-'69 material than fit on the six-CD package. Both of those options, of course, might have been even riskier economically than the six-CD super-deluxe edition that we did get, and considered unfeasible in today's marketplace.

As it is, this box set certainly stands as the definitive historical record of the Velvet Underground's final year or so of studio recordings at MGM, adding much of the best of the fine surviving live tapes of the era. The accompanying 72-page liner notes feature some rare late-'60s photos of the band, as well as some ads for their 1969 releases, tape boxes, and ads for lots of shows they did in the period. It's an appropriately comprehensive document for the third album by the greatest cult band of all time, even if, for all its length, it leaves you wanting more.

Richie Unterberger is author of *White Light/White Heat: The Velvet Underground Day-By-Day* (Jawbone Press).

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BREAKING INDUSTRY NEWS:

T.H.E. SHOW NEWPORT
The Home Entertainment Show Newport Beach

T.H.E. Show (The Home Entertainment Show) evolves again – taking T.H.E. Show "to the next level". 2015 will be a landmark year: T.H.E. Show Las Vegas at the Flamingo goes on hiatus in January and T.H.E. Show Newport will EXPAND to accommodate the over-whelming popularity of the 4-year Southern California convention.

Show officials explain: "We have found interest in the Las Vegas annual January venues to be fading. Regional shows, meanwhile, have increased in size, indicating a larger desire from the general populace for these outstanding products. In collaboration with the world's largest audio society, The Los Angeles/Orange County Audio Society and many industry sponsors, T.H.E. Show Newport has grown larger every year. It is definitely time to expand the exposure of these unique and stellar products to the increasingly discriminating and more sophisticated audience."

T.H.E. Show Newport has a new home – ALL UNDER ONE ROOF! It will be held at the Hotel Irvine, less than a mile away from the original venues and it is currently undergoing $40 million in refurbishments and improvements. "Formerly a Hyatt Regency", president of T.H.E. Show, Richard Beers says, "This will be the most perfect venue EVER to host a high-end audio event. It's all in one tower and the 30,000 sq ft of exhibit space on the main floor is perfect for the larger exhibits, plus plenty of room for the Headphonium, T.H.E. Marketplace, Vinyl Dealers, etc., and ample space to keep crowd favorites: the impressive Car Show, Food Trucks, and Live Entertainment!"

WWW.THESHOWNEWPORT.COM will unveil all the details on October 24th, 2014. New exhibitors will be invited to join on November 10th, 2014. JOIN US AT T.H.E. SHOW NEWPORT, May 29th – 31st, 2015.

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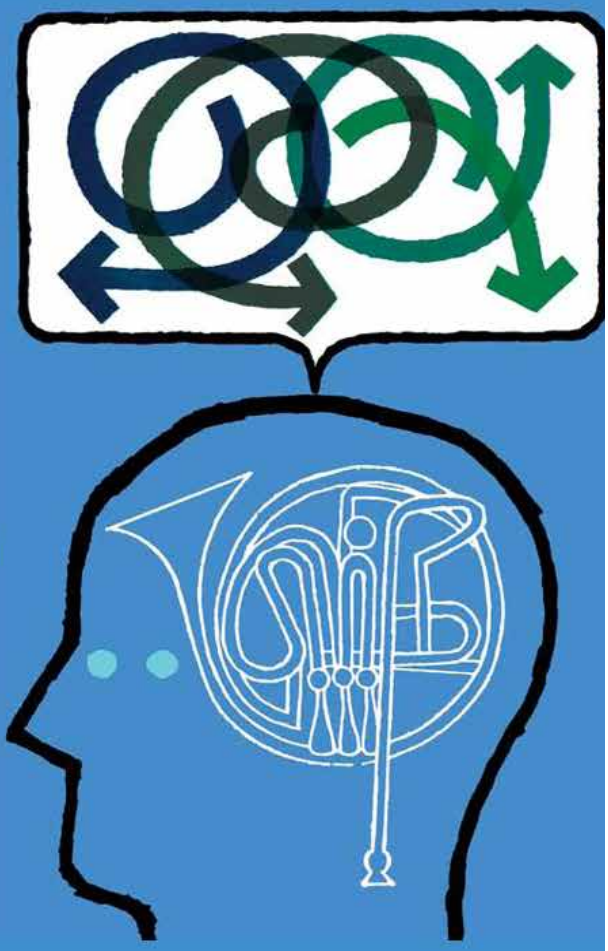

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Coltrane's Latest Offering

BY ARMAND LEWIS

IN WHAT TURNED OUT TO BE the last years before John Coltrane's untimely death in 1967, the tenor saxophonist discarded the bebop and modal styles that defined such classic albums such as *Blue Train*, *Ballads* and *A Love Supreme*. He then became one of the chief proponents of what was called "The New Thing" or "Free-Jazz."

Pioneered by fellow saxophonist Ornette Coleman, this extremely radical, dissonant and often confusing music broke with musical convention in a quest for spiritual enlightenment and new rhythmic and harmonic forms that more or less completely discarded the idea of melody and recognizable song structures.

Coltrane's move to this new style would lead to albums such as *Ascension* and *Kulu Se Mama*, which would break the boundaries of melody, harmony and even conventional chord progressions. How far Coltrane would have gone with this approach cannot be known, as his death from liver cancer in July of 1967 forever silenced his quest.

Since that time, dozens of previously unheard recordings, either made for his record label, Impulse, which were not issued in the 1960s, or privately made concert recordings have given fans and Coltrane scholars clues as to the direction he was headed.

John Coltrane – Offering: Live at Temple University (Impulse / Resonance B0019632) gives us a glimpse of where Coltrane would have gone in the later 1960s. This legendary concert, presented here complete for the first time, was recorded just seven months before his death.

Having recently replaced his longtime rhythm section of McCoy Tyner, Jimmy Garrison and Elvin Jones with his wife Alice Coltrane, Sonny Johnson and Rashied Ali, he also added fellow tenor saxophonist Pharoah Sanders to the group. Moving into a more expansive phase of development, he also included additional percussionists, which altered his phrasing to fit in with the altered time/rhythm that that change entailed.

Starting off with his classic composition "Naima", Coltrane begins in ballad mode, but builds in intensity until it sounds like his saxophone is about to burst – building phrases in an almost frenzy that must be heard to be believed. Alice Coltrane's extended piano solo explores the tune with flourishes that mix her approach to harp with that of her predecessor McCoy Tyner's gliding piano support.

"Crescent" begins with Coltrane's statement of the theme, reminiscent of the classic rendition on his album of the same name. Building in intensity and experimentation, the tune then morphs into one of Coltrane's more avant-garde performances as the tune is handed over to Pharoah Sanders. The tune showcases Sanders' "New Thing" technique, complete with saxophone screams and cries. This is extremely intense music and fans of the original Coltrane version of this tune should be aware that this is an entirely different rendition here.

"Leo" continues in this vein,

CONTINUED ON PAGE 42

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CONTINUED FROM PAGE 40

with Sanders reaching for greater and greater intensity as Coltrane himself can be hear almost chanting in the background before returning to his tenor sax and then switching to flute in support of another Sanders solo. Drummer Rashied Ali delivers a six-minute polyrhythmic solo that includes Coltrane actually singing before returning to his tenor sax.

The tune "Offering" is just that – a musical offering. Perhaps coming after so much intensity, it may be the most spiritual performance of the evening. The first three minutes comprise a meditative tenor solo with minimal support from the band. Coltrane never got the chance to do an album made up entirely of solo saxophone, but if he had, this is a bit of what may have resulted.

This legendary concert, was recorded just seven months before his death.

Finishing the concert with "My Favorite Things" on soprano, Coltrane starts slow and builds in intensity and speed, with Alice Coltrane's piano providing an appropriately ethereal mood, which (along with Coltrane's soprano sax) builds to an avant-garde abstraction of the original rendition on the 1961 album of the same name.

Whether one will like this album or not depends entirely on one's feelings toward Coltrane's late avant-garde / free jazz period. Taking listeners to places beyond what the *Ascension* or *Cosmic Music* albums could achieve, this is extremely intense music and not for those with more mainstream tastes. Yet, *Offering: Live at Temple University* does leave an indelible impression. As a historical document, it should be experienced as one of the final steps in Coltrane's musical journey – a journey that continues to provide new musical revelations to this day.

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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Don Bolles' kooky collection

BY ADAM PAPAGAN

DO YOU KNOW DON BOLLES? He's in The Germs and Fancy Space People and now he plays with Ariel Pink. He's a sound artist, too, and contributed heavily to the psychedelic public access show The Three Geniuses. He's also one of the coolest guys in town, and has an extensive vinyl collection of novelty, private press, spoken word, celebrity vocal and every other variation in the Oddball genre.

I spent a recent Sunday afternoon hanging out in Don's room listening to records. He lives in an old factory south of Downtown, making him one of the 112 residents of the City of Vernon. You know Don.

Don, this is incredible! There are crates of records stacked floor to ceiling. You must have everything.

Don: Well, I'm old.

What do you have to play for me first?

Don: *Hanna-Barbera Drop-ins.* They sent it to DJs to use in their promotions. It's voices and sound effects from different cartoons. It's worth about a thousand bucks.

Don puts the record on the turntable. The voice of Huckleberry Hound begins explaining the purpose of the record to the DJ.

This is so strange. The breaks of silence in between the voiceovers make it seem like an avant-garde composition when you play the record from front to back.

Don: You don't know the joy records like this can bring. Well, maybe you do. Do you know about Product Musicals? Those two crates over there are all Product Music.

Never heard of them. Are they like songs exposing the virtues of a company's products? Where would they sell them?

Don: They wouldn't sell them. They would give them out at conventions and company functions to middle management to inspire them to produce and sell more. They were full musical productions. Where did I put *Diesel Dazzle*? This was the same people who did *Cabaret* and it's

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Don Bolles unveils his extensive collection of musical oddities.

actually pretty good. On the other end, you have this one by The Gould Growing Company, which is the only known copy in existence. They mention the executives in the songs.

What was the first thing like this you ever bought?

Don: I still have the first record I ever bought with my own money over there somewhere. It's a three record set of sound effects of the U.S. Armed Forces.

So Oddball has always been as important to you as regular music.

Don: Yeah! Here, I've got to play you some of *Santa Claus is a Black Man*.

That's so stupid.

Don: I do a Christmas show at KXLU because I'm a fill-in over there so I have a ton of Christmas music and this is one of my favorites. I've always been very interested in race relations in records. Here's one that teaches telephone employees how black people talk.

He plays a selection from *The Dialect of The Black American*. The narrator explains "Today, black dialect is picked up by groovy kids and groovy grown-ups as well"

CONTINUED ON PAGE 46

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RCN RECORD SHOW CALENDAR

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SUNDAY DECEMBER 7

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY DECEMBER 13

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New York, NY. The New York City Record and CD Show. Holiday Inn. 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

SATURDAY DECEMBER 27

Countryside, IL. Southwest Chicago Record and CD Show. 6201 Joliet Rd. $3. 10am–4pm. 847-409-9656

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Palatine IL. NW Suburban Record and CD Show. 1550 Dundee Road. $3. 10am–4pm. 847-409-9656

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SUNDAY JANUARY 18

Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am-4pm. 630-898-1533

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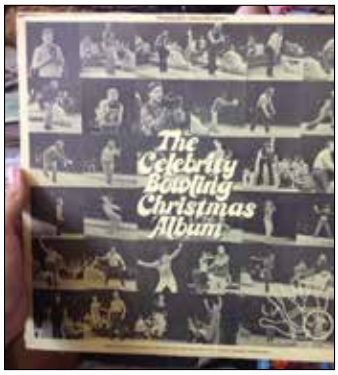

Have yourself a kooky little Christmas with celebrity bowlers.

CONTINUED FROM PAGE 45

Oh my, this is in very poor taste. You've played a lot of different types of music for me today. What does it all have in common?

Don: That it's weird.

Alright, we have time for one more. What's your favorite thing in your collection?

Don: *The Celebrity Bowling Christmas Album*. It's completely unbelievable.

He begins playing record, which is just the sound of pins being knocked down and applause.

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